DANCE DIGEST

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behind the BOLSHOI BALLET

by AUBREY HAINES

When in late June, 1957, Sol Hurok walked out of Moscow's Soviet Ministry of Culture with a contract, he was a great step closer to realizing a dream he has cherished for 20 years: to bring the Bolshoi Ballet to America. In his thirty-seven years as an impresario Hurok has presented dance attractions that ranged from the Japanese Azuma Kabuki Dancers to the British Royal Ballet. But he has never gotten over an almost compulsive nostalgia for Russian culture. Hence in between wars, curtains and political crises he has never ceased reopening negotiations for the greatest of all Soviet ballets. The agreement Hurok obtained gives him exclusive American rights for two years to present the Bolshoi Ballet and individual musical artists.

A number of details remain to be worked out, but Hurok plans on a minimum eight-week engagement, opening in April, 1959, at New York's Metropolitan Opera House. The tour will be part of the cultural-exchange program between the United States and the Soviet Union. The Bolshoi Ballet is also expected to perform in Washington and in San Francisco, with perhaps other cities added later in the tour.

The good news of the Bolshoi's first American tour met with similar reaction when in October, 1956, the troupe visited England. It is doubtful if any previous visiting ballet company stirred up such general excitement in London. Certainly none had such a publicity prelude. A month beforehand great queues of patrons slept outside Covent Garden Opera House for three nights to guarantee themselves a good place in line to purchase tickets.

Then on October 3 the gorgeous wine-red, gold-embroidered curtain parted to reveal Juliet, Romeo, and Friar Lawrence posed in a Victorian *tableau vivant* as prologue to the most famous of Soviet ballets. Galina Ulanova apparently was suffering from fatigue at the *première* but two nights later showed conclusively that the Russian acclaim showered upon her was quite justified. Here was a St. Petersburg ballerina in direct line of succession from other great St. Petersburg ballerinas, such as Pavlova, Karsavina, and Spessivtseva. Ulanova's style of dancing is unique: she keeps some part of her body constantly in movement and avoids the sharp accents and "pictures" which constitute such an important part of classical training.

Raíssa Struchkova proved herself a most notable ballerina, whose personality is much warmer that Ulanova's. Furthermore, she acted directly at her partner — not toward a platonic ideal of a partner as Ulanova appeared to do. The young male dancers showed supremacy over the older male performers. Possessing the proper physique for ballet, they danced with most intriguing nobility, grace and perfection of line.

A scene from the second act of "Swan Lake," performed by the amateur choreographic group on the stage of the Bolshoi Theatre.

— D. Sholomovich

The Fountainhead of Bakhchisarai, also presented, was created in Leningrad in 1934 and is the oldest Soviet ballet in the Bolshoi repertoire. Having an excellent story based on a poem by Pushkin, it suffers from the Soviet custom of over-lengthening. Then came a miraculous production of *Giselle,* preserving the marvelous original choreography almost intact and making the most of every detail with imagination and flawless good taste down to the most subtle nuances of grouping, costume-design, and lighting. It was fascinating to witness Ulanova displaying her great talent on choreography worthy of it and establishing a fresh but appropriate interpretation of the title role. She altered the shape of her face completely by skillful makeup and coiffure and projected a wayward, impulsive Giselle with keen sense of humor.

At a Covent Garden press conference attended by Ulanova, Lavrovsky, Mikhail Chulaki, director of the Bolshoi, and Vassili Pahomov, Deputy Minister of Culture, reporters raised the matter of criticism in the English press that Soviet choreography was anachronistic. Ulanova, who apparently has tremendous influence on Soviet ballet, made an unhesitating reply: "When your Royal Ballet comes to Moscow, perhaps some of your ballets will seem old-fashioned to us . . . in the 1920's we had this 'modern' idea and produced experimental pieces but discarded them. Now we try to find what is real life and real humanity and re-create them in dancing. We think that you'll come around to this, too."

The trouble is, however, that when the Russians returned to classicism from their *avant-garde* experiments of the early and middle 1920's, they had already lost nearly all the great St. Petersburg dancers, teachers, and choreographers. Of all the great Folkine ballets only *Chopiniana* (*Les Sylphides*) survived. This tragic break in tradition, along with their isolation from the West and an artistic climate hostile to bold new ideas after the early 1930's made it impossible for them to rebuild a sound tradition of choreography.

No story of the Bolshoi Ballet can be completely told without peering behind the troupe to examine the Bolshoi School, which trains the dancers for

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this great company. The directress of the school is Mme. Ella Victozovana Bochaznikova, who describes her institution as "the most famous ballet school in the world." Now married, she danced in ballet for twenty years or more. The Bolshoi Theater is a fabulous institution, with 3,000 employees — more than the number of persons who can be seated in the audience. The theatre is even said to have its own textile establishments, which weave and make its own curtains, costumes, and materials. Each costume is absolutely authentic, exactly in the style of the historic period represented. The glory of the Bolshoi Theater is its ballet.

The ballet school was established in 1773. "Before the 1917 Revolution," Mme. Bochaznikova says, "there were only two ballet schools in Russia, one in St. Petersburg, the other in Moscow. Now, however, there are eleven. The school has 250 pupils, and every year about 500 children ten years old apply for admission. This is the only entering age. We accept only thirty boys and girls in the school out of these 500 and insist that they continue their formal schooling through the tenth grade. The children live at home and come to the school during the day — the younger children from 9:00 a.m. to 4:00 p.m. each day and the older ones from 9:00 a.m. until 6:00 or 7:00 .pm. The school runs ten months a year, and there is a two-month vacation period."

The ballet school prefers children of ten who have had no previous ballet training. "Of course a few families have traditions of ballet. Here the children get some training before they enter the Bolshoi School," says Mme. Bochaznikova. "But these are the exceptions and receive no special encouragement." The children come from all classes of society.

The first qualification is the figure of the child. The shape of the legs, hands, etc., is considered, and special notice is taken as to whether the figure is in proportion. Second, doctors examine the children with great care. Only the very finest physical specimens are accepted. As the children progress in their dance training through the year, physicians continue to give them examinations. "The children's development is watched intensely all the time," says the directress, "because physically the life of a ballet dancer is very hard." Third comes choosing of talent and aptitude by old ballet dancers who sit behind screens and judge the children out front. Apparently the skill of the judges is highly developed, for they do not make mistakes. Of the thirty children selected, about twenty progress through the school and graduate at the end of nine years' training.

In the original selection the tests and examinations extend over a period of several days. The children are checked in detail separately and together. When the winnowing process has reached a certain point, they are put in a line where they are judged. They are winnowed and re-winnowed until only the thirty are left. These are about half boys and half girls. The children remain under most severe control for nine years and continue their formal schooling until about sixteen years old. They spend the last three years full time in the study and practice of ballet.

But what happens to the twenty who graduate after nine years? Mme. Bochaznikova explains: "Bolshoi chooses the best — some five or ten in each graduating class. The Bolshoi has a troupe of 200 dancers, into which goes the stream of fresh talent each year. Then comes the turn of the Stanislavsky Theater — the company second in prestige in Moscow — which takes its choice of the ten or fifteen who remain. Perhaps it takes another half-dozen or more."

There is an important difference between these two dance troupes. The Bolshoi concentrates on the classical interpretation of the ballet, while the Stanislavsky is freer in its interpretations, going in for more moderate treatment. "Those not chosen by the two Moscow Theaters — say five or ten of the graduating group of twenty — are invited into the ballet troupes of the big theatres in cities all over Russia," the directress continued. "There are some thirty big-time, full-time ballet troupes. In any theater in any city, however,

the Bolshoi Theater pupils are the best."

Has the Bolshoi the right to bring back the students it may have passed over by mistake? Mme. Bochaznikova says that it has but that this right is seldom exercised. "The talented dancers who were not chosen originally by the Bolshoi or Stanislavsky Theatres but who later make reputations for themselves outside Moscow return to the Bolshoi for special performances," she says.

In 1936 a new branch of the Bolshoi Ballet School was established, bringing children from the fifteen affiliated republics. These must be housed by the school. Students from the outlying republics are trained in the special dances of the republics from which they come. Then in 1946 another regulation opened the school to training for ballet dancers from Poland, Hungary, and other Russian satellite countries.

Russian ballet is superb, apparently by far the best in the world, with some of the ballet girls equal to some of the ballerinas in other nations. Furthermore, ballet in Russia is subsidized, probably because the dance helps to attract visitors to Moscow. The children are trained in dancing on the profesional stage from their very first year in the Bolshoi School. When they are ten, they begin with featured performances at the Bolshoi Theater, being studied and followed like thoroughbred colts. The directress says that the Bolshoi Ballet Company of 200 is the world's largest. These 200 do not include the pupils of her school, who also participate in performances. Each year the school stages its own performance at the Bolshoi Theater, with all talent drawn from the school's pupils. Each year the same ballet is performed — *The Nutcracker.* Mme. Bochaznikova boasts that her ballet school won the first prize at Berlin.

"The thirty major Russian ballet companies send their troupes back and forth to perform in each other's theatres," she says, "but they don't play in any other theaters. However, they perform in 'Palaces of Culture'. Ballet dancers have a dancing life of from twenty to twenty-five years; then they become teachers. Most of the girls marry men from outside the theater, and most of the men marry, too."

One of the teachers at the Bolshoi School, Torasev, was a famous ballet dancer over a span of twenty years. Paunchy, he nevertheless has retained his grace. The maestro has written a book, *The Method of Teaching Ballet.* A

A school training soloists for the Ballet. A dance from Act III of the "Nutcracker Suite," as performed by pupils of the seniorclasses at the Chaikovsky Hall in Moscow. — N. Maximov

Eighth grade students of the Bolshoi Choreographic School performed the waltz from the "Nutcracker" ballet at Tchaikovsky Hall. Dancers pictured above are: Vera Vasilyeva, Marina Kolpakchi, Margarita Giryavenko and Igor Uksuenikov.

— M. Ozersky

Bolshoi Ballet Choreographic School students

famous teacher, he speaks in a quiet, powerful, rhythmic voice. He has iron-gray hair and wears a well-fitting blue suit, which makes him one of the most dapper and best-groomed men in Moscow.

The pupils show their talent early at the Bolshoi School. Of a dark-haired girl — one of the smallest in the group of 17-year-olds — Mme. Bochaznikova says, "Her talent is extraordinary. She will be in the Bolshoi!"

Each new production the Bolshoi Ballet offers is awaited with eagerness. "Physical training!" snorted an elderly Russian balletomane, stamping out of the cavernous Bolshoi Theater. "Pantomime!" jeered another. Inside, the audience exchanged criticisms for a full quarter of an hour after the final curtain of *Spartacus* in March, 1958. This new ballet marked the first major departure from the classic choreographic style in which Russian ballet has been bound for the past thirty years.

After the famed, reforming choreographer Michel Fokine left Russia in 1918, the nation's ballet degenerated for a time into choreographed political posters but continued to develop impressive technical skill. However, it lived in a world apart from the fresh dance ideas that swept through the rest of Europe and the United States. Later the major Russian companies commissioned works by contemporary composers, such as Prokofiev, Shostakovich, and Khachaturian, but they all tailored their music to the classic choreograpic idiom. The Russians' failure in modern productions became most evident during the Bolshoi Ballet's otherwise tremendously successful 1956 season in London's Covent Garden. The company expertly staged such gorgeous old works as *Swan Lake* and *Giselle* but was berated by critics for lack of imagination and heaviness of its scattered newer works.

Back home Russian choreographers petitioned the Ministry of Culture for greater freedom, and surprisingly the Ministry agreed. "The many-sided variety of Soviet life is insufficiently reflected in ballet," it said. *Spartacus,* with music by Aram Khachaturian and choreography by Igor Moiseyev, scarcely intended to hold the mirror up to Soviet life but succeeded in opening the window on a gaudy, gamy world rarely dreamed of by Moscow audiences.

The Bolshoi's new production, with its 400 on stage musicians and dancers, tells the story of Rome's slave uprising as outlined by Sallust and by Plutarch, ending in the betrayal and death of the slaves'leader, the gladiator Spartacus. The opening night audience stared in astonishment at some Saturnalia and orgies, an Egyptian belly dance, a Greek strip-tease, and gladiatorial combat in the arena. In his experimental dance technology Moiseyev scrapped most of the cliché-laden movements and figures of Russian classical ballet while retaining classical techniques of body control. Moiseyev also abolished the traditional counterpoint between soloists and corps de ballet, making mass dancing the ballet's main feature. "My hero," he says, "is the masses."

If *Spartacus* should prove the beginning of a revolution in Russian ballet, the Bolshoi Company surely has the talent and technique to extend it. Most of the first-rate young dancers in the production, including Julia May Scott — daughter of an American Negro and a Russian mother — were unknown to the West, having been taken from the *corps de ballet* on the theory that they would be less hidebound by classical technique than the older dancers.

Undisturbed by the traditionalist reaction against *Spartacus,* the Bolshoi is planning to encourage the shorter ballet form that has been the vehicle for most new choreographic ideas in the West. "We're not after a ballet that merely delights the eye," says Artistic Director Alexander Tomsky. "We're for ballet of deep feeling. We want to trouble the audience."

the DANCE in NEW YORK

a series of reviews

edited by W. H. STEPHAN

COOPER UNION DANCE SERIES
LOUIS JOHNSON AND COMPANY — ***Friday, October 17, 1958***
FRANK WESTBROOK COMPANY — ***Walter Terry, Helen Tamiris***
EMILY FRANKEL — ***Guest Speakers***

For the opening number of the second program of the Cooper Union Series, Louis Johnson gave us "Hoop-da-Hoop," a pleasant little dance based on the Hula Hoop craze. It was danced by Mr. Johnson and Delores Brown. Other numbers on the program by Mr. Johnson were "Olé," a solo on the bull fight theme, and a repeat of his Villa-Lobos "Lament".

For the rest of the program Frank Westbrook choreographed "In the Heat of the Day" for Connie Greco and Charles Morrell and Emily Frankel did a much too long "Child's Play".

The discussion for the evening was in the hands of Walter Terry and Helen Tamiris. It dealt with the question, "Will the modern dance remain just an influence on ballet, Broadway and television?"

Mr. Terry pointed out that the "remain" in the question assumed that modern was definitely an influence, with which he agreed. He also noted that no dancer could get into a Broadway show today without a background of modern dance. (He neglected to mention that one could not get a job without ballet, either.)

Miss Tamiris was hopeful that modern would find itself and become a repertory with all companies playing on the same bill. "When the soil is right" this will happen, she assured us. The question now is who will be alive when the soil is in condition.

— W. H. Stephan.

COOPER UNION DANCE SERIES
JEAN ERDMAN — ***October 31, 1958***
MERCE CUNNINGHAM — ***George Balanchine***
SHIRLEY BROUGHTON — ***Guest Speaker***

The fourth Cooper Union dance program gave us more Jean Erdman: "Duet for Flute and Dancer", "Creature on a Journey", "Upon Enchanted Ground", "Ophelia", and "Bagatelle". All of them extremely tedious.

For sheer beauty of movement, Merce Cunningham's "Galaxy" as

danced by Viola Farber was one of the most exciting things seen this season. Pure Cunningham, it left nothing to be desired.

In the nonsense department Shirley Broughton and a part of her Five o'Clock Dance Company gave us three charming numbers. The first of these was "Cortege" danced by Miss Broughton and ten girls of her company. Her amusing "Tango for a Cat", danced by Miss Broughton and five boys, helped to break the grimness of the rest of the program. Her "Valse Caprice" for herself and Robert du Mée was an energetic modern dance pas de deux, or barefoot ballet.

The 1600 seats of the hall were filled as was the standing room to hear George Balanchine discuss "The difference between modern dance and ballet techniques." Mr. Balanchine spoke well, though not long, nor much about his topic. One point he did emphasize was his belief that ballet is for the girls and the men matter not at all. This has been an obvious weakness with his company for quite some time, but it came as a surprise to hear Mr. Balanchine admit that ballet should be just a refined girlie show.

— W. H. Stephan.

MASSIE PATTERSON CARIB SINGERS AND DANCERS
CALYPSO CAROUSEL ***Kaufman Concert Hall***
October 25, 1958

To review Massie Patterson's Calypso Carousel as a serious concert offering would be the wrong approach to a light-hearted entertainment which borders more on the Revue than the Concert form. Within this format Miss Patterson provided a fast paced, colorful song and dance

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panorama of the Caribbean. While her company seemed to rely more on natural abilities than specialized training, the effect gave an authentic, albeit naive, flavor to the proceedings.

Massie Patterson appears so briefly on the long program — consisting of twenty-six items — that her main contribution lies in assembling this entertaining group. There was a fresh, direct, crude sort of artistry which pervaded the entire evening. The folk songs ranged all over the Caribbean: Jamaican, Trinidadian, Haitian and Bahaman. They have two strong elements in common, an infectious, rhythmic accompaniment and **double entendre** lyrics. Some of them are quite suggestive but never objectionable in the hands of these performers.

The highlight and real talent of the group is Helena Walker. She is a large girl with an innate flair for comedy, a good singing voice and a real physical attunement to the calypso dance. There is much of the Pearl Bailey quality about her but it is strongly contrasted by boundless energy when the spirit of a drum rhythm strikes her. She has the rare ability to play with an audience and allow them to laugh with her at herself and her fellow performers. Her performance in **The Little Monster** and **Better Woman** were singing high spots of the program.

Other performers of note included Alvin George in an exciting pole dance called **Limbo,** and Lance Haven with his song styling in **Peas and Rice.**

The large company also included Gigi Guifnard, Barbara Gordon, Joyce Johnson, Louise Palmer, Jerome Jeffrey, Zebedee Collins, Mickey Newby, Robert Whitely, Ralph Dorsey and Marie Lee.

— Bill Hooks.

BALLET RUSSE DE MONTE CARLO

Brooklyn Academy of Music
Saturday, October 25, 1958

To give the theatre goer an idea of the relative merits between the Ballet Russe de Monte Carlo and the other ballet companies performing in the New York area, it will be interesting to note that the Ballet Russe de Monte Carlo slipped into Brooklyn for one day while the American Ballet Theatre has just recently concluded a highly successful three weeks season at the Metropolitan Opera House and the New York City Center Ballet will soon start the second part of its current season with a ten weeks engagement at the City Center Theatre. This will make it all too clear the merits of the current companies. As it stands now the Ballet Russe de Monte Carlo can hardly be called a ballet company — being merely a group of dancers of highly varying abilities thrown together on the stage. If ever a group needed leadership, this group does — in every department. The corps de ballet is largely newly recruited and highly unacquainted with one another. The program credits Madame Tatiana Grantzeva as acting ballet mistress. The orchestra had great difficulty, the scenery was old and worn and the lights merely went on and off. This is hardly the sort of thing one is used to in the Metropolitan area.

As for the performance itself — we've just had the great Markova giving a definitive performance at the Metropolitan Opera House as Giselle, followed by Alicia Alonso and Nora Kaye in the same part. It

is hardly worthwhile to sit through the attempts of Nina Novak in the part backed by this production of the Ballet Russe de Monte Carlo. A number of important critics have their doubts as to whether Miss Novak is a classical dancer; rather, they felt her forte is in character dancing. She simply lacks the brilliance of a ballerina, to say nothing of the technical requisites. Her acting ability leaves much to be desired, for she dances most parts with the same athletic approach.

A more interesting dancer in the company is the beautiful Irina Borowska, who dances a splendid Myrtha. Greatly missed were Allan Howard, Yvonne Chouteau, Miguel Tcherkas, Deni Lamont and Marjorie Beddow.

— Robert Miller.

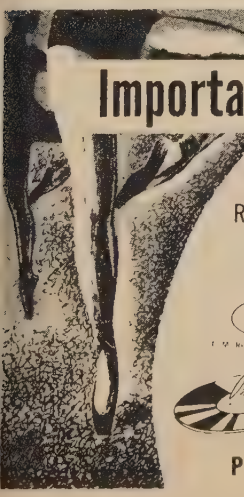
JERANE MICHEL AND MARIANO PARRA

Carnegie Recital Hall
October 17, 1958

These two young dancers in their first New York concert made a fine impression and left one with the feeling that they had found definite directions which perseverance and maturity would make fruitful. They are ethnic trained dancers, both former pupils of La Meri and still under under her artistic direction. The emphasis is primarily in the Spanish and East Indian dance fields but spills over into Javanese, Mexican and even jazz styles.

These young artists have by choice presented a program of all choreographic works, utilizing their ethnic techniques but not relying on traditional dance forms. At times these departures are successful, sometimes they lack real theatricality. Always, however, they showed a solid grounding in craftsmanship.

Perhaps the most successful compositions as far as masterly handling of form was concerned were the three **Two Part Inventions**, music by Bach, which Madame La Meri choreographed for the dancers. They



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Myra Kinch and Gunnar Spencer.
— W. H. Stephan

were cast in the East Indian mode and had a stark, sharply defined and neatly tailored look which lent them a unique distinction. Some of this same feeling of good craftsmanship was also present in the **Three Mood Dances** choreographed in the Spanish style by Peter di Falco. In their own choreographies Michel and Parra showed a real flair for moody, dramatic overtones. At this stage they both seem to have something of a romantic awe of the material, but the sincerity with which they performed nullified a great deal of the "first effort" pangs. This was particularly true in Miss Michel's solos, **Khmer Temple** and **Contrame.** Here her performance quality elevated a not unusual dance arrangement into something very exciting. The same was true of their joint composition, **Javan.**

As performers the two have much in their favor; they are both tall, slender dancers and make a strikingly handsome stage appearance. However, as the evening progressed one became more and more aware of the maturity of Miss Michel's performance and the space yet to be spanned by Mr. Parra toward this same maturation. Jerane Michel already has found a distinctive performing style while her partner seems still to dance good "school style".

The production was tastefully costumed by Lillian, Emilo Garcia and the performers themselves.

— Bill Hooks.

COOPER UNION DANCE SERIES
EVE GENTRY — ***October 24, 1958***
JEAN CEBRON — ***Edwin Derby, Anatole Chujoy***
JAMES WARING AND COMPANY — ***Guest Speakers***

Three artists with radically different approaches made up an interesting program on the third offering of the Cooper Union Dance Series.

Eve Gentry seems to plow ground which already has been broken and to which her re-working brings nothing unique. Her dances fall somewhere on the broad plateau of mediocrity. There is not enough ventured to be daringly bad nor is there enough performance excitement to rise above the routine conceptions. Her **Ground Hog Hunt** was arch-

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DANCE DIGEST

"Yeah, I'd like to dance like this into eternity too . . . but Dad wants me to have the car back home by one o'clock" JOHN RUCE

ly coy, **The Accused** was more cathartic than theatrical, the **Antenna Bird,** a pleasant study.

On viewing Jean Cebron, one gets the feeling of being led into some mythical and often magical world of animals and sea creatures. Mr. Cebron has a strong and flexible technique which lends itself well to this illusion. He also has a certain quiet inner magnetism which brings relief to his phantom journeys. One serious defect seems to hinder the successful progress of his dances — they seem almost formal in structure. His **Wild Horse** certainly captures much of the untamed beauty of such a creature, but goes no farther than this first level impression. The same is true of **Aquatic Vision.** We definitey feel transported to some watery realm but only to remain there endlessly without anything actually occurring. Some sort of accompaniment might serve to lessen the effect of lengthiness, especially in **Aquatic Vision.**

It cannot be said that Jimmy Waring does not dare to venture. He does to the point of being obscure, but even through this obscurity there come at times some arresting physical dance patterns. **Phrases** had many such moments as well as the comic **Duet.** However, an all-powerful lethargy seems to dominate far too much of the proceedings. Long stretches of movement seem to cry for some contrasting tempo but rarely does Mr. Waring relieve the course of his works with any real visual energy. He has by now developed a style which is well defined and individual, but highly apathetic in its application. Mr. Waring was assisted by Valda Setterfield, Sallie Bramlette, David Gordon and Timothy La Farge.

Mr. Edwin Denby, critic and author of several dance publications, and Mr. Anatole Chujoy, editor of **Dance News,** gave a discussion on "Is Modern Dance Esoteric?"

— Bill Hooks.

A SPINSTER'S LAMENT
(at a dance)

by

Lyn Dellis

There's something I'd like to do,
Although my chances are very slim;
Before I leave tonight,
I'd like to dance with a "him".

SOUTHERN CALIFORNIA JUNIOR BALLET IN REHEARSAL

The Southern California Chapter of the Cecchetti Council of America had its first rehearsal for the newly organized Junior Ballet in November. The ballet was sponsored by teachers of Southern California who belong to the Cecchetti Council of America.

Students from eleven schools and communities made the final auditions for the Corps de Ballet. Schools represented are Mercedes

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More than 1600 men and women of various ages, education and occupations in different parts of the country recently participated in a word study designed by Dr. James E. McClellan, Associate Professor of Educational Foundations at Teachers College, Columbia University, to discover just what "moderation" means to Americans.

Moving spirit behind the unique study was the United States Brewers Foundation, whose president, Edward V. Lahey, explains: "We wanted to find out how this ideal stacked up with the values held by Americans today, and whether the concept of moderation has changed in recent years. We have an obvious stake in knowing.

NOTE: The editors of Dance Digest have for the past few months been running a series of so-called "Off-Beat" articles which have to do with various phases of business: its management and operation.

Although some of the articles are not written specifically by and for the dance-teaching profession, they are written by successful business personnel who are active in some of America's most successful business enterprises.

It takes but little foresight and only a modicum of initiative to convert the message of these enlightening articles into practical terms of dance studio operation.

It has been the experience of the editors of this magazine over the years that, aside from the chain dance schools and a few of the larger independents, what today's dance teacher sorely needs is NOT more and more dance steps and routines (although this, too, is important) but a great deal MORE BUSINESS INDOCTRINATION.

While dance-teaching is an art, it is also (or it should be) a business

—The Editors

P.S. May we please have your thoughts on the foregoing important matter?

Happily, the study shows that mid-century Americans heartily endorse—and admire—moderation as a way of life.

Working with identical lists of 300 adjectives, half the participants checked off those words which they felt most aptly described a man or woman whom they regarded as exemplifying moderation. The other half selected words to describe the man or woman they most admired.

A comparison of the two lists of words indicates a landslide vote for moderation. Words checked most

---

Palumbo of Costa Mesa, Lucile Kinkaid of El Segundo, Elizabeth Baird of Covina, Corinne Leslie of Canoga Park and Granada Hills, Olga Fricker of Los Angeles, Grace Rocklin of Huntington Park, Germaine Ballou of Manhattan Beach, Peggy Slater of Montebello, Fredricka Mohr Reid of Burbank, Edith McRoberts of North Hollywood and Nina Nes of Studio City.

Students who had passed their Cecchetti 2nd grade examinations in classical Ballet were eligible for tryouts. Forty-three finalists were chosen for the first Corps de Ballet.

Ballet Chairman Corinne Leslie stated that this is the first organized ballet of this type. All members of the Southern Chapter of the California Cecchetti Council of America participated in this "Junior Co-operative Ballet."

frequently to describe a moderate man were: **Intelligent, friendly, honest, sympathetic, hardworking, dependable, courageous.**

Gals called the moderate man **affectionate, gentle, attractive, charming and warm.** Men preferred to characterize him as **talented, imaginative, productive, aggressive** and **community-minded.**

A moderate woman was thought of as **considerate, kind, neat, family-centered, fun-loving** and **enthusiastic.**

Of course, moderation as a way of life is as old as civilization. The Greeks, who defined their ideal as "nothing too much," called it "The Golden Mean." Confucius taught a similar philosophy. And our own country was founded on a system of checks and balances devised to prevent any one branch of government from assuming complete control of our political machinery.

Lately, however, we Americans have come under suspicion. What with our fads and fancies, hopping on bandwagons and making heroes out of long-haired youngsters who strum guitars, it is little wonder that some people have called us a nation of extremists.

Dr. McClellan's study, however, proves that generally we are holding steadfastly to the old American tradition of keeping on an even keel.

It's a way of life solidly in agreement with the latest medical and psychological discoveries.

Doctors, for example, have recommended moderate exercise even for men and women who have suffered heart attacks. Even with all the hullabaloo over smoking, many physicians have advised cutting one's tobacco consumption by just half — a good health measure that avoids the psychological side-efects of extremism. Fad diets have been almost universally condemned. Current opinion: Don't try any magic "lost-10-pounds-in-10-days" schemes; they can harm your body. It's far better to aim for a slow, steady drop in avoirdupois.

Both doctors and psychologists often have recommended dancing as a moderate means of physical exercise and healthful mental stimulation.

Psychologists advocate moderation, too. Whereas the order of the day once was "spare the rod and spoil the child," then "apply the rod and ruin the child," today it is "apply the rod when necessary and everybody will profit."

Similarly, economists report that American consumers now feel less guilty about installment buying. Most families steer a middle course between "cash on the barrelhead" and "put it on the cuff." Result: More people than ever before are enjoying the pleasant things of life.

Even our manners reflect our moderate attitudes. Today, etiquette experts agree that certain "rules" need revising. For instance, it is no longer

Paul Whiteman said, For dancing see Stanly

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considered a social necessity to sink a fortune into a wedding. One that steers between the ornate "gala" and the stark city hall ceremony is most socially acceptable.

Business men agree. Personnel directors and campus "scouts" are keeping their eyes peeled for the "rounded" individual rather than the lopsided "specialist" to fill key jobs. Many companies have even begun to underwrite courses in the liberal arts for executives who have lost some of their perspective over the years. And a lot of firms — recognizing the truth of all work and no play making Jack not only dull, but deadly — are insisting that their workers take vacations.

What does all this mean to you?

Just this: Whether it's social success, job advancement or better health you're after — you'll attain your goal by taking the middle way.

And judging from Dr. McClellan's word study, a lot of your fellow Americans are rooting for you.

Rudolph Orthwine,

Publisher Named Chairman of MDAA

Rudolf Orthwine, publisher of Dance magazine, has been named chairman of the Magazines Division of Muscular Dystrophy Associations of America, Inc. His appointment was announced today by Dr. Grayson Kirk, president of Columbia University, who is serving as chairman of MDAA's 1958 appeal to commerce, industry and the professions.

Mr. Orthwine will organize support in the magazine publishing field for MDAA's drive for funds to increase research into the crippling, muscle-wasting disease. Muscular dystrophy afflicts nearly a quarter-million Americans; most of them are children who have little chance of reaching maturity unless a cure is found.

Mr. Orthwine has been publisher of Dance magazine since 1942. His interest in that art form dates from many years before when he helped found the Mordkin Ballet,

BAY AREA BALLET

Bartok's "The Miraculous Mandarin" and a new finale ballet will be among the offerings when the Bay Area Ballet of San Francisco resumes its appearances Monday night. December 8, at Veterans Auditorium.

The new finale, entitled "Golden Moments of Ballet", was inspired, according to choreographer Leona Norman, "by the music of the Guckenheimer Sauerkraut Band." Costumes are by William Whitney of the California Historical Society.

"The Miraculous Mandarin" was premiered earlier by The Players' Guild Berkeley series. Its choreographer, Marc Wilde, in setting this ballet for the Bay Area Company, has brought with him two guest dancers, Grace Doty and Ronald Poindexter.

A white ballet, "Sonata Bianca" and a divertissement, "Danse Imperiale," round out the program. The first ballet, set to a Schubert piano sonata, has a new set and costumes designed by Douglas Riseborough. Mr. Riseborough is head designer for the Bay Area Ballet. "Danse Imperiale' was costumed and choreographed by Vern Nerden. Carolyn Parks is choreographer for "Sonata Bianca."

The Bay Area Ballet will perform every two months throughout the year, making appearances at Hayward and San Rafael before the San Francisco appearances. First performance of the present series was December 4 at Hayward High School. December 7 the

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forerunner of the Ballet Theatre, which represented the United States at the 1958 Brussels World Fair. A native of Germany, Mr. Orthwine came to this country in 1913.

A national voluntary health agency, MDAA is dedicated to supporting an all-out scientific attack on MD through public contributions. The Association is sponsor of the $5,000,000 Institute for Muscle Disease which will be in operation in New York City early next year.

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Marguerite Duane and guide, Rangi, demonstrate the long Poi in front of Rangi's home at Ratorua, New Zealand. Rangi is wearing the authentic costume and original poi.

group appeared at Angelico Hall, Dominican College, San Rafael. The final performance was December 8 at Veterans Auditorium.

Note: Dancers of the Bay Area Ballet Company are recruited from ballet organizations in the East Bay, Marin or San Francisco. The company has a democratic policy of listing no soloists. However, among those who will dance leading roles are Gloria Cancilla, Kersten Conrad, Sally Hobson, Eve Serrano, Jane Bowen Ericson and Hildur Mahl. Grace Doty appears as guest dancer.

Larry Hunt, Richard Faulkner, Harold Garton and Gordon Nordby will take leading male roles. Ronald Poindexter appears as a guest dancer.

Dear Editor:

In spite of the short time in Tahiti, I managed a few lessons and saw the Royal Tahitian floor show. Eddie Lund, who makes the best Tahitian records, certainly extended Tahitian hospitality.

I was fortunate on my arrival in Auckland to see the Aoteroa group. This is a group of 25 Maori performers from different tribes. One very fat girl stole the show with her singing and dancing. One thing I've noticed here is the performers are chosen for talent — not for beauty of face or slender figure. Both young and old dance.

In Rotorua I studied with many and made some tape recordings of songs.

In Hastings, N. Z., I was a guest at Jean Ballentyne's Ballet Recital and later in Wellington, Jean was the examiner for the Royal Academy of Ballet of London.

Hoola Hoops are the rage here and the teen-agers love American ballroom dances.

I taught Hula here and they found it almost as difficult as the quick, intricate movements of the short poi seem to be for me.

Leaving here November 1 for Fiji, then Samoa and then back to Honolulu about

ERICK HAWKINS

Erick Hawkins and Barbara Tucker appeared November 29 at Hunter Playhouse in Mr. Hawkins' program-length dance, the constantly changing, entirely unbroken series of duets and solos called "Here and Now With Watchers" with the especially commissioned score utilizing the new structure of the heard pulse composed and performed by Lucia Dlugoszewski and with designs by Ralph Dorazio.

The dance was created to rediscover sources of immediacy in pure movement, movement without a story, that communicates to a watcher the pleasure of a kinesthetic sensation. To achieve this the choreography employs the device of allowing no more than two dancers on stage at any one time and with this economy and concentration emphasizing the intensity of movement itself. A structure of instant-by-instant time orientation was invented as a safeguard for immediacy This new time orientation demanded an equally new and more exacting collaboration between movement, sound and design.

"Here and Now With Watchers" was first performed in November, 1957, at Hunter Playhouse. Of this performance Dr. F. S. C. Northrop wrote: "It was an unique experience. Nothing has happened to me in years which was as truly fresh and creative."

The complete musical score was performed by itself at Mills College of Education in March, 1958, and at the Five Spot Cafe in June, 1958, to capacity audiences. Besides the innovation of the heard pulse structure the Dlugoszewski score employs a new treatment of durations and a wide exploration of timbres and it was composed only after the movement of "Here and Now With Watchers" was completely choreographed.

Erick Hawkins' background with its many diverse facets has contributed continuously to the great variety of his dances. Born of English-Scotch-Irish ancestry in Trinidad, Colorado, the dance cultures of the Spanish American and the Southwest Indian were among his earliest memories while a Harvard education with an emphasis on Greek, and a growing interest in Oriental concepts as well as an early initiation to the lively avant-garde arena of the contemporary arts in New York City brought about still other influences. His taste for experiment and immediacy had early made him part of the new modern dance movement in America.

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Aloha,
Marguerite Duane,
Honolulu.

BILL ROBINSON—

• *KING OF TAP DANCERS*

By Aubrey Haines

Whether or not your interests lie in Tap dancing you will want to read this heart-warming story about one of America's all-time dance greats — Bill Robinson.

However, if your boy or girl is learning or planning to learn the down-to-earth art of Tap dancing, be sure you read this article. You'll discover that in so doing you will have a better understanding of both the man and the dance.
— The Editors.

"It doesn't matter that I've reached a point at which no other performer wishes to come after me on a vaudeville program. The important thing is that when I'm gone, people will remember me solely for the quality of my buck-and-wing dancing." So Bill Robinson said in 1926.

He was proud of being able to produce and coördinate more distinct, simultaneous rhythms with the tappings of his feet than any other American dancer. By the posture of his lithe, dark body and the motions of his slender cane he could so punctuate and amplify this rhythmic patter as to restore for his audience the primal freshness of their own lost rhythmic powers. Only by the sincere unconsciousness of his genius was he able to attain that perfection of state performance in which the audience was made happily to participate.

Those swift vanishings from the stage to wipe away the sweat of muscles constrained to their utmost and bright returns — possessing all the intriguing quality of bird flight — were as carefully studied as the lifting and placing of the cane were faithfully rehearsed. Bill Robinson admitted that ideas for his particular rendition of buck and wing came to him in dreams. "I dreamed," he said, "that I was dancing before some important person in some foreign country. I remembered what I dreamed and worked it out

for the stage." Thus he produced the most taking of his performances — that of doing a buck and wing up and down a flight of steps that, with the floor as a starting point, made the interval of the primitive musical scale.

He found in Rubinstein's **Melody in F** the satisfying tonal background for his wing-footed pattering up and down the hollow-sounding stair. In the very ease and freshness of his resort to rhythmic sources and his exemption from critical oddments of the long European fumble toward cultural expression he provided a point of departure for new adventures.

In the early 1940's Bill "Bojangles" Robinson, who already had been rated "the greatest tap dancer in the world" for more than a quarter of a century, parried a question about his apparent agelessness by saying, "When I'm seventy, I ought to be a pretty fair hoofer." Robinson's ability to tap-dance professionally at an age when most men would not or could not waltz their wives around a floor once was by no means the most spectacular of his accomplishments. Neither was his capacity for making friends with celebrities.

He was the only self-confessed former practicing stableboy to become a movie star and the only non-policeman in the world with a permit to carry a pearl-handled revolver in New York City. He held the world's record for running seventy-five yards backward. At seventy he was considered one of America's best prospects to become the first big commercial success in television — a potentiality he did not live long enough to fulfill.

Most spectacular of all was Robinson's popularity, which surrounded him like an aura, whether he was performing at the White House or playing knock rummy with a group of unemployed musicians at Harlem's Rhythm Club on West 132nd Street. Robinson's extreme personal popularity was a reflection of several characteristics — not due to success or supremacy at his career. Two obvious contributing causes were his personality and his philanthropy. He had a friendly ebullience that exuded a kind of infectious optimism both on the stage and in the parlor. His specialty was the benefit performance. Many entertainers avoid benefits because they pay nothing; Robinson danced as many as 400 benefits a year and six a day. In addition, he gave away about $1,000,000 of his own money. Needy Negro hospitals, orphanages, families and individuals shared his income.

The final element in Robinson's popularity was his attitude toward his race and its problems. A self-made success, he thought of himself as a Negro who had learned to get along in a white man's world. Recognizing the injustices of Jim Crow, he refused to let them be applied to him. He once used a gun to persuade a small-town restaurant proprietor to serve him, not trying to erase

the color differential by acting as if it did not exist.

Such candid acceptance of the color differential also contributed to the only blemish on Robinson's popularity. When he first began wearing elaborate costumes and telling stories about pickaninnies, some Negro intellectuals accused him of succeeding at the expense of the dignity of their race. Robinson replied, "As long as Jewish actors portray rabbis and Catholic comedians depict comedy Irishmen, I shall continue portraying a Negro servant."

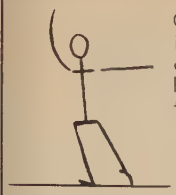
Black conqueror of a white world, he was still acknowledged at his death as "the incomparable leader of all tap dancers." During his lifetime he received more recognition from white organizations and societies than any other American Negro, and he was tremendously proud of his triumphs over race prejudice.

Born in Richmond, Virginia, May 25, 1878, he was the son of a machine shop worker, Maxwell Robinson, and a choir singer, Maria Robinson. "My parents died when I was very young," he said, "and I had to live with my grandmother. I had to shell peas to help make a living. Shelling peas is mighty dull work for a lively boy, and perhaps I was pretty naughty whenever I could slip away. I must have been, because I had to leave school before finishing the second grade. The teacher said I was 'incorrigible.' I guess she meant I threw too many rocks." The name "Bill" was taken from his brother after a fight in which the dancer came out on top. Tired of being teased about the name of "Luther," Robinson decided to change names with his brother and persuaded the boy, rather roughly, to comply. This same brother, later known as Percy, became one of the best drummers in the nation. At one time Bill himself was a Red Cap in New York's Grand Central Terminal.

At six he was already dancing to earn nickels and dimes in Richmond beer gardens. When only eight Bill begged rides to Washington, D. C., where he got work in racing stables. His first professional dancing job was with Eddie Leonard, the minstrel man, in a spectacle called **The South Before the War,** for which he received five dollars a week and his board. For almost ten years after this debut, however, he made no efforts to continue his dancing career. Instead he took a job as a waiter in a Richmond restaurant, punctuating his working hours by frequent visits to pool parlors and dance halls. His first introduction to his manager, Marty Forkins, occurred after he had spilled piping hot oyster stew down the back of Forkins' neck. "Mistah Forkins," as Bill called him, was the dancer's manager for over fifty years. When they met, Forkins was "big man of the Western Vaudeville Managers Association."

The year 1906 marked Robinson's real start on the road to fame. Dividing his time between night-club entertaining and the

JAY DANCE NOTATION



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stage, he became increasingly popular each year, and his salary increased from $75 to $3,500 a week. But money meant nothing to the dancer. In 1941 he was said to receive $6,500 for those weeks he worked during a five-year film contract.

In 1930 "The Satrap of the Tap Dance" first came to Hollywood, after the closing of the Broadway success, **Brown Buddies.** In the ensuing nine years he made fourteen motion pictures for major studios, the most popular of which co-starred his favorite actress, Shirley Temple. With the little girl he made such box-office hits as **Little Colonel** and **The Littlest Rebel** in 1935 and **Rebecca of Sunnybrook Farm** in 1937. Few moviegoers would forget his teaching Shirley how to dance in **Little Colonel."** "Now, honey," he said, "all you gotta do is listen with your feet."

The Hot Mikado marked his return to the stage in 1939. The musical comedy, a jazz parody on Gilbert and Sullivan, was one of the biggest attractions at the New York World's Fair. Yet his later offering, **All in Fun,** which opened at New York's Majstic Theater in December, 1940, closed soon afterward.

For more than twenty years he was married to the former Fannie S. Clay, whom he met while she was a cashier in a Chicago drug store. He claimed that he spent $1,000 for sodas while winking at her. Bill and his wife lived in a seven-room apartment in Harlem on upper Seventh Avenue. There his popularity was universal, as was demonstrated by his election as honorary Mayor of Harlem. There, too, Das Williams, a Harlem friend, was responsible for giving him the famous nickname of "Bojangles."

Robinson worked on his dances carefully at home and then selected music that fit them. To prove that he knew what he was

'. . . . and watch Colonel Flanders and his cigar!'

doing, when challenged, he danced his own routine to a particular piece of music, danced entirely different steps to the same music ad libitum, and then repeated both the routine and the improvisation perfectly. He often faked when dancing — not because he had forgotten his pattern but to keep his orchestra alert.

"I guess everybody knows that I don't drink or smoke," he used to say facetiously, "but I do use alcohol. When I get home early in the morning after a performance, I get two tubs of water as hot as I can stand them. I put one foot in each and then pour a quart of whisky into each tub. When I go to bed, I pack those steaming feet in soft cotton wool. The next day when I go to dance, those fool feet of mine are so lit up that they don't know what they're doing.

"I weigh 160 pounds and never gain or lose a pound. My hair is black, and I can still do my famous stair dance three or four times a day without feeling it a bit," he said in 1946. "I'll bet that I could get some cold cream, colored pink, with a medicinal smell to it, and make $1,000,000 by saying I rub it on myself to keep young. But taking an interest in other people and sharing happiness with them keeps me young. When I think how much I have

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today, it seems like a miracle, and I have to share it. In a way I get a share of all other people's energy and youth when I make them happy and take an interest in them.

"Many people of my race have made great names for themselves. There have been poets, writers, singers and actors. But as persons of importance these people have their followers and their fame among the whites. Unfortunately, some of them don't take a personal, friendly interest in their own people. While I don't compare my talents with theirs, I compare my philosophy with theirs. Every Pullman porter, shine boy, elevator operator, small merchant, and laborer in Harlem knows me and likes me because I like him and don't create any artificial gulf between us."

The stair tap dance was probably Robinson's outstanding contribution to dancing. Many dancers have since imitated Robinson's technique. Once he received a note from Fred Stone, accompanied by a check for $1,500, "in part payment for the stair dance I stole from you." Versatility was the keynote of Robinson's success. His own explanation for it was rather vague. "I hear the music," he used to say, "and something comes into my head, which I just send down to my feet." Once at a congress of dancing teachers his "intoxicated" feet tapped for an hour and a quarter without repeating a step.

Critics showered him with praise. "He expresses as much beauty with his feet as a singer does with his voice," said one. "His dancing is like the laughter of a happy pickaninny, romping in a sunlit watermelon patch," said another. Still another claimed, "Bill Robinson catches as much drama out of dancing on a flight of stairs as Sarah Bernhardt got out of playing Camille."

Hit vitality was really remarkable. He celebrated his sixty-second birthday by tap-dancing sixty-two blocks down Broadway.

Although he slept only four hours nightly, physical examinations revealed that he had the heart of a man in his early thirties and the legs of a youth. His diet included four or five quarts of ice cream a day. His only sickness in forty years was three attacks of ptomaine poisoning.

In appearance Bill looked much younger than his years. He had no wrinkles, and there was only a touch of gray in his short-cropped, kinky hair. One writer said: "Time walked across his face on soft cat feet. He might be thirty as he taps across the hardwood in a cascade of pure artistry." Robinson dressed showily; his favorite attire was a plaid suit, checked shirt, and figured tie. He sometimes danced in winter underwear.

Bill's conversation was largely anecdotal, and his mode of verbal communication was mostly concise. His favorite word was "copesetic," which he coined himself to mean "better than O.K.". His singing was described as "uninspired" and he played no musical instrument. Instead he made music with his feet, which he manipulated with ineffable grace and ease.

On the road he stayed with friends or at the best hotels. His second wife, an attractive former dancer originally named Elaine Plaines, traveled with him everywhere.

But Bill Robinson became much more than a dancer. To the friends who flocked to him, he was a counselor and helper, especially of someone in need. To others he was a spokesman for his race, who carefully steered clear of ideologies.

A natural dancer who never took a lesson, he nevertheless gave lessons to Eleanor Powell and to Ruby Keeler. "I've had both feet on the ground since about 1879," he once said, "and I don't think I've had as much fun since the day I raced 'Babe' Ruth around the bases and beat him running backward. What I have to say, I say with my feet. I'm a dancer."

He never worried about dying. "I don't feel old and don't suppose that I ever will," he said. "I think when I die, it'll be because I was struck by lightning. I believe that when your number is up, it's up, and that's that."

A blood-pressure reading that alarmed his dictors more than it did him caused him to retire temporarily in 1947, but in a year he was back on his feet and anxious to resume his normal pace. The only evidence he admitted of physiological change accompanying old age was his inability to walk upstairs without getting short of breath. He therefore danced upstairs most of the time, since dancing, unlike walking, did not wind him.

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vember 25, 1949, at seventy-one of a heart ailment in New York. When he lay in state, 45,000 persons stood in line to file by his casket. His long funeral cortege was watched by the largest New York crowd that had ever turned out for such an occasion — more than 1,000,000 persons. As his hearse rolled through Times Square the hush was broken by a band playing **Give My Regards to Broadway.**

But the spirit of Bill Robinson became immortal in the hearts of the dance lovers, whom his versatile steps delighted. He is still remembered, too, by the unfortunate persons who benefitted by his charity and friendship.

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John Barnes has taught advanced photography at the Northwest Institute of Photography in Seattle, Washington. The model for "Weary Ballerina" is a youthful student of ballet engaged by the Institute for this particular photograph. Mr. Barnes' artistic endeavors have appeared twice on Dance Digest covers: December 1951 and December 1953. ⟶

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Information Desk

● *A new column designed to help the Dance Teacher — as well as the Dance Enthusiast!*

Q. I'm not a dancing teacher, but your column says that you also answer questions from dance enthusiasts, so here goes.

I have a daughter going on five and would like to give her dancing lessons. My girl friends wants me to start her at the same school where her little girl goes.

The trouble is this school insists that I not only buy special dance shoes, taps and acrobat sandals, but a costume as well. When I told my girl friend that I'd rather take my daughter to the dance school in my own neighborhood because it's not only cheaper, but the teacher doesn't care what the children wear, you'd have thought I called her a dirty name.

I tried to explain that I'm not interested in keeping up with the Joneses; I just want my daughter to learn to dance.

What I'd like to ask you is whether or not you think I'm right. After all, as I see it, dancing's dancing and a dollar saved is a dollar earned. At least that's what my folks taught me.

A. To do justice to your question(s) would take considerably more space than we can allot in this column. However, we'll answer as best we can in the space we have.

Let's consider your last state-

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Teachers' and Students' section

ment first. What you undoubtedly meant to say is that "a dollar saved is a dollar earned" and for all practical purposes this is a logical assumption. However, if by paying less for dance lessons means sacrificing quality instruction, and if the particular teacher you wrote us about "doesn't care what her students wear" simply because she is indifferent, or is afraid she might lose students if she required them to be properly attired, then all the dollars you might "save" are actually wasted dollars.

Why? To begin with, a dance student, in order to do his or her best, needs dance shoes or slippers that are adequately built and fit properly. Although all dance shoes may look alike to the majority of parents, the truth is that there is a great deal of difference. Ballet slippers and shoes that are manufactured by craftsmen who specialize in dance footwear cannot be compared wtih everyday street shoes. A ballet slipper or dance shoe has to be built to rigid specifications in order that it may properly support the foot and arch of active dancers.

Even in taps there is considerable difference in quality and tone as well as as the way in which they are constructed. For example, a good professional style tap will never dig into the floor. Many dance teachers have definite preferences in taps, shoes, and ballet slippers. Both you and your child will benefit immeasurably in abiding by these preferences.

Regarding school practice costumes, some schools do require their students to wear a particular type; others permit a choice of costume styles. The dance teacher who is interested enough in students to insist that they wear at least the basic essentials in dance accessories is one who has the student's best interests at heart.

But the teacher who flatly states that she doesn't care what her students wear is one whose interest and/or knowledge certainly leaves much to be desired.

As an afterthought, you might bear in mind that dance students are required to spend far less for their accessories than are the students of almost any of the other arts.

So you see that providing the necessary dance accessories for your daughter's dance lessons definitely is not a question of keeping up with the "Joneses".

NEWS . . . **BRIEFS** . . .

● Richard Whalen presented 'Mahadeva" Asian Dancers and Los Flamencos de la Bodega in a Dance Concert at the Spaghetti Factory Cafe, December 7-11, in San Francisco. Dancers included: Dorothy Mejia, Al Tipya, Fred Kazlow, Tony Serafino, Sarita Luis and Ricardo Orellana. Accompanying the Spanish dancers were Federico ejia and Jaime Winkler.

● NOTE: The young lady pictured with Joe Piro in December Dance Digest is Inese Paegle, instructress at the Phil Osterhouse Studio in Grand Rapids, Michigan.

● The Raoul Pausé Studio Workshop presented "A Phoenix Too Frequent" and "Salome" at the Players' Guild in Berkeley on November 30.

● Dance teacher Gladys Hight left Chicago November 8 to visit Casa Blanca, Morocco, Spain and the Canary Islands. Miss Hight plans to study the native folk dances as well as write about them.

● The Hanya Holm Christmas Course was held December 22 through January 3 at the Hanya Holm School of Dance in New York City.

● Carola Goya of Goya and Matteo Dance Duo, has been appointed guest instructor at the Met Opera Ballet School for the current Met Opera season. She will conduct classes for the girls of the Opera Ballet in classical Spanish technique.

● Marina Svetlova, prima ballerina, recently returned from a highly successful October tour of Ireland with the Anton Dolin Ballet Company and her Paris Opera Comique debut which occurred October 7. The Irish Times said of Svetlova's performances, "No expert knowledge was needed to appreciate the elegance and brilliance of Svetlova." "She was the only newcomer, a particularly welcome one, since she adds to a sure and admirably controlled technique a delightful grace and elegance of style. That she is also a mistress of interpretation was clear from her success in varied roles," said the Irish Independent. Of her Paris debut, the Paris Le Journal du Dimanche said, "She executed the Pas de Deux of 'The Nutcracker' with a rare precision."

● Jack Stanly has been invited to be guest teacher at the 1959 Summer Session of the "Gesellschaft zur Foerderung des Kuenstlerischen Tanzes" in Krefeld, Germany. Tony Mack, Jr., former assistant to Mr. Stanly, is featured in the new Donn Arden Revue at New York's famous "Latin Quarter." Bentley Roton of Birmingham, Alabama, another Stanly protege, is now in rehearsal as featured dancer for the Miami Beach "Latin Quarter Revue," also produced by Mr. Arden. Marene DiNapole is appearing with Georgie Tapps on tour. All of the aforementioned are personally managed by Mr. Stanly. Ronnie Daniels, now associate teacher with Jack Stanly, will accompany him at all out of town sessions featuring Stanly's Tap and Modern Jazz choreography.

Southern California Cecchetti students. Top: Pamela Jolicoeur, Millicent Hamm, Pamela Roberts, Ellen Davis, Jocelyn Bentse and Judy Bennett. Center: Cindy McRoberts, Christine Coffman, Linda Berg and Kathy Phelan. Lower: Kathy Jacobs, Janice Tilds, Marcia Garvey and Christine Denti.

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DANCE TEACHERS' ASSOCIATIONS

You are welcome to send news of Your Association to this Column

DANCE TEACHERS GUILD held open house December 29th in Buttenweiser Hall in New York City to welcome dance teachers throughout the country who attended the Annual Conference on Creative Teaching of Dance to Children, sponsored by the Dance Center of the YM-YWHA.

DANCE MASTERS OF MICHIGAN held its 52nd Biennial One-Day Convention at the Pantland Hotel in Grand Rapids. The faculty included: Joe Piro, Ballroom; Frances Wadsworth, Children's Novelty Tap; Larry Stevens, Jazz, and Osvald Lemanis, Ballet.

ASSOCIATED DANCE TEACHERS OF SOUTHERN CALIFORNIA held its annual Christmas Party last month at the Statler Hotel in Los Angeles. Gifts ($1) were exchanged between members and their guests, with Santa Claus acting as distributor. Luncheon and dancing added to a joyous day.

NADAA's Boston Chapter held a Teacher and Prep Study Session November 23 at the Bradford Hotel in Boston. The faculty included: Ann Higgins, Ballroom; Stella Marnik, Children's Work; Joan Ugolik, Ballet, and Rosemarie Boyden, Tap.

This young dancer, Connie McEwen, was featured in a show given by the Winton & Diane Dance Studio of Inglewood, California, at Sawtelle Veterans Hospital in Los Angeles, November 23. Fifty pupils participated in the show. The Winton & Diane Dance Studio was presented a certificate of merit from the Bureau of Music of the City Hall of Los Angeles.

Jane Brown, who has her own school in Pittsburg, California, is also director of the Pittsburg Ballet Workshop.

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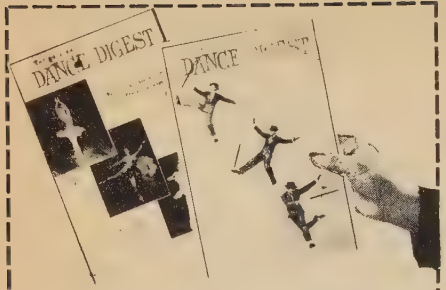

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FUN WITH FIGURES

by

NORMAN S. CASSELL
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(Try these mental gymnastics at your next dance party while the group is taking a breather.)

If you can add four-digit numbers, do long division, have the grace of a dancer, and smile mysteriously, you have all the talent required to be a skillful amateur magician. You can "guess" a stranger's age and year of graduation . . . come up with solutions to number puzzles . . . mystify and entertain your friends . . . just by mastering a few numerical techniques recently suggested by engineers of Interchemical Corporation.

Start by learning the way to "guess" a secret number. Ask someone to think of a number (his age, date of graduation, date he started dancing, anything) without telling you what it is. Now have him take his number and:

A) Multiply it by 2.
B) Add 4.
C) Divide by 2.
D) Add 7.
E) Multiply by 8.
F) Subtract 12.
G) Divide by 4.
H) Subtract 11.

Ask him his result. As soon as you hear it, you can immediately tell him his original number. How? Just take his result and subtract 4. Then divide by 2. Works every time!

In the magic world of numbers, things are not always what they seem. Few people realize, for example, what

a tremendous difference exists between two large numbers such as 100,000 and a billion. If you counted one number every two seconds for eight hours a day, five days a week, you'd pass 100,000 in less than two weeks. But if George Washington had begun counting at the same rate of speed — starting when he was 26 years old — he wouldn't even be three-quarters of the way to a billion if he were alive and still counting today!

Maybe you knew that a stack of 100 one-dollar bills was 3/8 of an inch thick, but did you know that a billion one-dollar bills would be about 59 miles high — more than ten times higher than Mt. Everest, highest mountain in the world!

Here's a brain teaser for you. A grocer had a scale and four weights. Nothing in his store weighed more than 40 pounds. With these four weights, he could weigh every single pound from 1 to 40. How much did each weight weigh?

Answer: The four weights weighed 1, 3, 9 and 27 pounds each.

Put your students in a race to see who can get the answer to this first. What is the smallest number that you can double, add 2, and get your original number with the digits reversed?

Answer: 25. Twice25 is 50; plus 2 equals 52.

Suppose you wanted to measure out two pints of water. And suppose all you can find is a five-pint bottle and an eight-pint bottle. How can you measure out the two pints using nothing but these two bottles?

Answer: Fill the 5-pint bottle and pour its contents into the 8-pint bottle. Fill the 5-pint bottle a second time and again empty it into the 8-pint bottle. But the latter will only take three more pints, leaving two pints in the smaller bottle.

If you had your choice of a barrel full of dimes, or a barrel full of half-dollars, which would you take?

Answer: If you wanted the most money, you'd take the barrel full of dimes. Being much smaller and thinner, dimes yield less space between coins. They fill a barrell more completely. There'd be approximately six times as many dimes as half-dollars— or about 20 per cent more money!

Let's take a look at a trick that will make you a mind reader.

Ask someone to write down on a piece of paper four numbers:

A) The year of his birth.

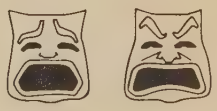
B) The year of some other big event in his life — graduation, marriage, etc. . . .

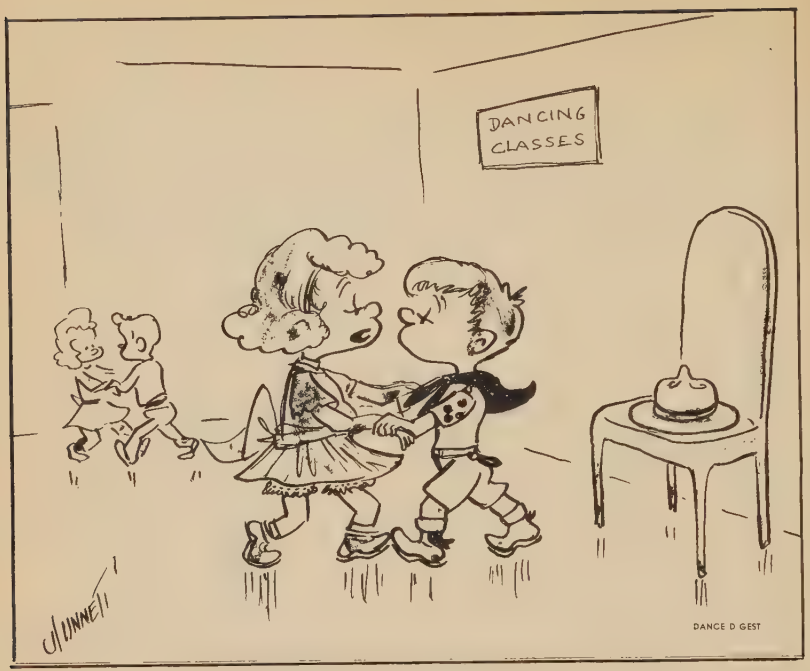
C) How old he'll be on Decmber 31 of the current year.

D) The difference between the year of the big event in B, and the current year.

Ask him to add up his four numbers. While he's adding, you scribble a number on a piece of paper, fold the paper and lay it on the table. When he's finished, he opens up your folded paper scrap and finds you have already written his total!

Solution: Think about the four numbers you asked him to write down. A plus C will aways equal the current year. B plus D will always equal the current year. The answer will always, in all cases, be two times the current year!





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NOTE: Dance Digest is presenting a new department entitled: "Know Your Ballroom Dancing," conducted by Thomas and Rogers. The steps which will appear each month are designed to give the beginning ballroom dancer authentic knowledge of accepted standards in the English or International style of ballroom dancing. Any questions concerning ballroom dancing may be directed to:

KNOW YOUR BALLROOM DANCING, c/o Dance Digest.
376 Almaden Avenue, San Jose 10, California.

(For an interesting article and talk given by Mr. Thomas before the National Ballroom Operators Association in New York City last year, see the January 1958 issue of Dance Digest. A few copies of this issue are still available at 35¢ each.)

KNOW YOUR BALLROOM DANCING

By THOMAS & ROGERS

THE ENGLISH QUICK STEP

Movement	Direction	Rhythm
BACKWARD LOCK STEP		
1. L.F. Back	Backing D.W.	S Parallel position
2. R.F. Back	Backing D.W.	Q Parallel position
3. L.F. Crosses in front of R.F.	Backing D.W.	Q Parallel position
4. R.F. Back	Backing D.W.	S Parallel position
5. L.F. Back	Backing D.W.	S Parallel position
NATURAL PIVOT TURN		
1. R.F. Fwd.	Facing D.W.	S
2. L.F. Side	Backing D.C.	Q
3. R.F. Closes to L.F.	Backing L.O.D.	Q
4. L.F. Back	Backing L.O.D.	S
5. Pivot on R.F. to face D.W.		S

Finish with last half of quarter turn

NOTE: For all abbreviations, see August-September Dance Digest

"ADVANCED ACROBATICS AND TUMBLING"

by the famous U. S. authority on the subject, **James Rozanas . . .**

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40. HEADSPRING

Place pupil in belt, teacher and assistant each holding one end of rope. Stand 12 to 15 inches ahead of pupil at all times. As pupil whips legs forward, hold ropes firmly and walk forward, giving a sharp pull on ropes so that pupil lands on both feet on the floor.

(See page 9 of, "Theory and Practice of Acrobatics and Tumbling.")

WOULD YOU LIKE TO KNOW . . .

→ ***which of our 48 States require Dance Teachers to pass State Examinations before they can teach dancing?***

→ ***whether any such Bills have been introduced in YOUR State?***

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